



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

cution afford excellent specimens of the style of church music from the days of Marbeck, in 1550, to the present time. The commemoration was intended to be got up without publicity, but the extent of the arrangements, coupled with one or two brief announcements in the papers, made the matter known in London and throughout the kingdom, more particularly to parties connected with metropolitan and provincial cathedrals. As the day approached arrangements were made for the accommodation of as many of the public as the sacred edifice would hold. As a grand performance of sacred music, got up extemporaneously, and without rehearsal, the services were remarkable. The meetings of Gloucester, Worcester, and Hereford, were suggested in a less imposing manner, and why should not this performance be the first of a series of musical festivals to be held alternately at Windsor, London, and Canterbury? At half-past ten o'clock the procession of choristers was formed in the Cloisters, and the number of surplices presented a novel and pleasing sight. In addition to the members of the Chapel Choir, there were lay vicars from Her Majesty's Chapel Royal, St. James's, Westminster Abbey, St. Paul's, Lincoln's Inn, Canterbury, Salisbury, Worcester, and Litchfield Cathedrals: Mr. Bowley, and several members of the Sacred Harmonic Society, from Exeter Hall; the organists of Gloucester, Bristol, Worcester, and Rochester. The treble parts were strengthened by the choristers of Her Majesty's Chapel Royal, with the Rev. T. Helmore, and the chorists of St. Andrew's Church, Wells-street, London, forming a choir of upwards of 100 voices. The Rev. H. Butterfield, who officiated as minor canon, chanted the service in an impressive tone. Dr. G. J. Elvey presided at the organ. The following is a copy of the programme:—

MORNING SERVICE.

Chant, *Venite, Humphries*, 1666. Chant, Psalms xxxviii. and xxxix., *Morley*, 1600. Chant, Psalm xl. (from an ancient harmony), *Crotch*. Te Deum and Benedictus, *Gibbons*, 1620. Anthem, "Hosanna to the son of David," *Gibbons*. Litany and Responses, *Tallis*, 1570.

AFTER THE SERVICE.

"Gloria in Excelsis," *Marbeck*, 1550. Anthem, "Lord for thy tender mercies' sake," *Richard Farrant*, 1580. Anthem, "Sing we merrily," *Dr. Child*, 1660. Anthem, "I was in the spirit on the Lord's Day," *Dr. Blow*, 1675. Anthem, "O give thanks unto the Lord," *Henry Purcell*, 1685. Anthem, "I have set God always before me," *John Goldwin*, 1710. Anthem, "Cry aloud," *Dr. Croft*, 1720. Anthem, "God is our hope," *Dr. Greene*, 1740. Anthem, "O give thanks," *Dr. Boyce*, 1750. Anthem, "In that day shall this song be sung," *G. J. Elvey*, Mus. Doc. Anthem (for three choirs, to be sung in the nave, without the organ), "O praise the Lord," *G. J. Elvey*.

EVENING SERVICE.

Chant, *Tallis*. Service in F, *Gibbons*. Anthem, "O sing unto the Lord," *Purcell*.

The service ended, the whole of the choir proceeded to the Castle, and beneath the dining-room windows, serenaded Her Majesty and the Royal Family with the National Anthem. Her Majesty most graciously acknowledged this fresh proof of the affection of her subjects, by appearing at the window and bowing. Three cheers were given for Her Majesty, and thus closed a festival to be long remembered in Windsor. It should be mentioned that the services of all the musical gentlemen who assisted in the celebration were rendered gratuitously; they were only too happy to fall in with the idea suggested by Dr. Elvey.

Correspondence.

To the Editor of the Musical Times.

Dear Sir,—I attended the Gresham lecture on Music last Monday, and Professor Taylor, speaking of James Kent, composer, gave him a character to the following effect: his music generally is of a very commonplace character, displaying neither originality nor genius. His anthem, *Blessed be thou*, was performed. I, believing that this same man composed the celebrated anthem, *Hear my prayer, O God*, felt surprised that this should be said of him, and mentioned the same to some friends who expressed the same opinion; but one gentleman said he believed the last-mentioned anthem was the composition of a Dr. Kent. By referring to your valuable periodical, *The Musical Times*, I found it published under the name of James Kent, hence I have taken the opportunity of soliciting your kind information, whether the composer of the two anthems is one and the same man, having at the same time a desire to solicit your opinion on the subject.

I remain, yours truly,

Nov. 27th, 1850.

AN ENQUIRER.

[Both anthems were composed by James Kent, the organist of Winchester Cathedral. If "Enquirer" will compare the anthem, *Hear my prayer*, with the second part of *O Lord, thou hast searched me out*, by Dr. Croft, where the subjects are found almost note for note, he will be able to judge of Kent's originality. However popular Kent's music may be, the character given of his music above is but too well applied.—Ed.]

TO CORRESPONDENTS.

A. M. C.—*Jenny Lind* of course.

T. G., Northampton.—*There is no present intention of printing the glees you name, which are copyright.*

D. Hill.—*Many of your queries are matters of business, which would be answered by our publisher if you send your address. This will apply to many letters, the answers to which are of no public interest, and from having no address remain unanswered. The flute is generally a unison instrument, the exceptions being the flutes in various keys used in military bands.*

J. B. Frome.—*By printing the report of the concert, unnecessary pain would be given to a lady unknown beyond your town, without serving any public end.*

Amateur Musician.—*Mr. Foster, of Macclesfield Street, has obligingly pointed out to us "the Manuel du Luthier, published in Paris in 1834, by Roret rue Hautefeuille No. 10, bis," as a book which gives the best practical directions for making and repairing violins. It contains many engravings of the tools, and various parts of the violin.*

Brief Chronicle of the last Month.

ROSS CHORAL SOCIETY.—The Sixth Anniversary of the Society was celebrated on the 12th of November. The National School Room being crowded to excess. The Society is under the superintendence of Mr. Moss, who has gratuitously devoted a large portion of his time to extend a knowledge of music in Ross. It was announced by J. W. R. Hall, Esq., that the Society intended giving a Public Concert about Christmas, the profits of which would be devoted to some benevolent object.

HULL VOCAL SOCIETY.—A private meeting of this society took place on Nov. 13th, the pieces most deserving of notice were, Callcott's Glee of *Peace to the souls of the heroes*, a Glee, *O Carri!*, composed by Mr. Skelton, the Conductor; the beautiful Quartette by

Mendelssohn, *Hush'd in death*, and *The Sisters of the Sea*, by Jackson, of Masham. This society was established in May last, for the cultivation of glee and madrigal singing without accompaniment, or with only the occasional use of a pianoforte. The society now consists of upwards of sixty members, and from the progress already made as evinced by the performance on Wednesday, we auger well of the scheme, and heartily wish them prosperity.

HIBBERT'S CHORAL SOCIETY, HYDE, LANCASHIRE.—We have on two or three occasions referred to this society, considering it sufficiently important to attract public attention, and to interest all those whose thoughts are turned towards the improvement of the people. Mr. John Hibbert, along with his brothers (partners in the spinning and weaving establishment with which he is connected), has paid much attention for some time to the moral and social condition of the operatives in his employment. The children who have attained five years of age, of all engaged in the mill, are expected to be sent to the school provided by Messrs. Hibbert, a small sum being stopped from the weekly wages (two-pence or threepence) for each child; this amount including every charge for slates, pencils, and stationery of every kind. The children must be sent to school, or employment is refused to the parents. At first, the determination on the part of the firm was considered arbitrary, and somewhat tyrannical; but this feeling has happily passed away, and the positive advantages are recognised and acknowledged by all. The education, we scarcely need add, is purely secular,—the schoolmaster being forbidden to assume the province or privilege of the minister. Baths are also provided at a charge of one penny for each individual, and a still further inroad upon our conventionalities has been made in the establishment of dancing classes. The members of these classes meet in the concert-room once in each week, Mr. John Hibbert invariably attending as general superintendent, and as guarantee to the parents of the young people that order and propriety of conduct shall be maintained; in which security we are happy to say there has been no forfeiture, whilst those who have been thus snatched from the public-house dancings, with all their coarseness and temptation, now resort to a locality where, with the further advantage of a good band, they learn that refinement of manner, courtesy, and good feeling are not necessarily confined to a silk dress and kid gloves. But we are forgetting the principal object of our writing, which is to notice the public performance of Haydn's *Creation*, on Thursday evening last, by the members (and others) of the choral society, founded by Mr. Hibbert, and principally consisting of the operatives of the neighbourhood. We found the concert-room crowded (the audience part being adapted to contain about five hundred) with not only the immediate friends of the choir, but also with the shopkeepers, farmers, and many leading wealthy families of the neighbourhood. The orchestra contained about eighty chorus singers and thirty instrumentalists, all, with the exception of seven principal instruments, amateur members of the society. The principal vocalists were Mr. and Mrs. St. Albyn and Mr. Machin, the conductor being Mr. D. W. Banks, to whose energy and devotion the great progress already made may, not unfairly, be attributed. The members of the choir, both male and female, were neatly dressed, and made an array that was exceedingly pleasing, as it must have been gratifying to those

who had been the immediate cause of such a gathering; nor could the whole do otherwise than present to the careful observer reflections upon the state of our industrial prosperity, particularly in regard to the working classes, and the vast progress they have made towards refinement and information within the last thirty years. There appeared nothing like self-assumption or display on the part of any particular individual, but the whole animated by one earnest and generous wish to do justice to the great composer, whose work they had carefully studied; and credit to their conductor, who had bestowed so much pains on their instruction. We cannot enter into a detailed criticism, but it would be unjust not to generally notice the admirable precision, as well as intelligence of reading, on the part of the whole choir. There was not what in technical phrase is termed a "hitch," from the first bar to the last, and some of the choruses displayed not only correctness and power, but a feeling and expression that are only to be found among the more practised choirs, and not always even there. We cannot close our notice without observing that the benefit of such efforts of social refinement will not be confined to those alone for whom they were originally intended. The wealthy as well as the working classes, cannot increase their familiarity with compositions of such lofty character without feeling their influence, and carrying home a higher veneration for the genius that gave them birth.—*Manchester Examiner and Times*.

HALIFAX CHORAL SOCIETY.—The 140th performance of this flourishing Society took place on Thursday, the Oratorio being Handel's *Judas Maccabæus*, with the additional accompaniments presented to the Society by W. Priestly, Esq., of Thorp Arch. The choruses were generally sung almost without a flaw; and we never heard the band play better.—*Halifax Paper*.

DEPTFORD.—A Choral Society has lately been established in this town, which already numbers between 60 and 70 members. It has this peculiarity, that a constant supply of members to an advanced class is ensured by the establishment of an elementary class. Members of either class are admitted to the lessons of the other. The originator was Mr. Veness, whose views were liberally supported by the Rector of St. Paul's, by whose kindness the Society will have no need to incur the expense of a room for practice.

THE LONDON OPERATIC SOCIETY, meet for the practice of Opera Music, every Wednesday, and propose giving Public Concerts every month or six weeks. The first took place on the 27th November, with selections from *Lucrezia Borgia* and *Massaniello*, and January 8th is appointed for the second.

THE SHEFFIELD APOLLO GLEE SOCIETY.—The Prize for the best Glee, offered by this Society, has been awarded to Henry Smart, Esq., of London. The Society did not rely on their own judgment but requested Sir Henry R. Bishop to act as their umpire.

TESTIMONIAL TO MR. B. S. J. B. JOULE.—The clergy and congregation of Holy Trinity Church, Hulme, Manchester, paid a handsome and well-merited compliment to the gentleman whose name stands at the head of this paragraph, who for more than four and a half years has gratuitously performed the duties of organist and choir master. When the conduct of the musical part of divine service came into Mr. Joule's hands, he had, perhaps, the worst choir in Manchester,

but with the good elements he found existing, and those he has since been enabled to collect, he can now justly claim to have so changed the character of his choir that it is second to none. Holy Trinity is one of the churches in the town which has full choral service, the only church where an anthem is sung at both morning and evening, and where the communion service is always chorally celebrated. As a mark of their appreciation of his labours, a diamond ring and a copy of "Latrobe's Selection of Sacred Music," were presented to Mr. Joule.

BURY, LANCASHIRE.—A concert was given on the 6th of November, on the occasion of opening the new town-hall, built from a design by Sidney Smirke, of London: it will accommodate 500 persons, but the audience, on this occasion, numbered 600. The formation of a Philharmonic society in Bury, has been decided on.

ATHERSTONE.—MR. PAGET'S CONCERT attracted a select and fashionable company at the Town-hall, on Tuesday evening, the 29th ult., on which occasion was enjoyed one of those excellent musical entertainments, which Mr. P., on several occasions, has done himself infinite credit in providing. Miss Whitnall and Mr. Ryalls, from Liverpool, and Mr. Paget, were the principal vocalists. The *Coventry Herald* says Mr. Paget's fine voice told beautifully in Bellini's "Vi ravisio;" he also gave Romer's beautiful ballad, "I have watched with thee," with fine feeling. "The Scorpion," written and composed expressly for him, was given in the fine bold style this piratical song demands. An excellent selection of duets and trios were also beautifully sung.

TIVERTON SACRED HARMONIC SOCIETY.—This Society, (established in June last for the "practice and performance of Sacred Music,") gave a second Public Rehearsal at the Athenæum, on Friday, 1st November. The music selected was Handel's *Dettingen Te Deum*, (Novello's Edition), and Mendelssohn's *Fest Gesang*. The choruses were executed with precision, and afforded an ample proof of the diligence of the members (about 80 in number) and of the ability and attention of Mr. Reay, the Conductor.

ST. MARTIN'S HALL.—Mr. Hullah, on the 20th, gave the first of a series of "eight monthly concerts of ancient and modern music;" the selection consisted of Beethoven's Mass in C, and Handel's "L'Allegro ed il Penseroso," part 1. The large room was quite full, and Mr. Hullah experienced a flattering reception on his appearance in the orchestra.

THE BERLIN CHOIR.—The Berlin Chorus, which has made so decided a success at the Grand National Concerts, consists of from forty to fifty male voices, with about twenty boys or Trebles. The boys have excellent voices, the Basses are deep and powerful, the Tenors hardly so good, but they sing with great precision and judgment. The Berlin Choir belong to the Chapel Royal, Berlin; and have come to this country by permission of the King of Prussia, and are under the direction of Herr Kapelmeister Neithardt. The training of this band of singers reflects the highest possible credit on their teacher. Indeed nothing can well surpass the accuracy and certainty with which they vocalise, unless it may be the management of the *fortes* and *pianos*, the *sforzandos* and *retardandos*, which are really surprising. They have been recalled rather

suddenly to their own country, but some of the larger towns of England will have an opportunity of judging of their merits, as a few Concerts have been arranged for the Berlin Choir in the provinces during the next week.

ADVERTISEMENTS.

Novello's Part-song Book.—Edited by E. G. MONK.—A new Musical Periodical, on the 15th day of each month. Sold by all Book and Music-sellers.

SEPARATE VOCAL PARTS.

At the request of many friends, it has been decided to publish a SUPPLEMENT to each number of NOVELLO'S PART-SONG BOOK,—containing the Separate Vocal Parts of the music in each monthly number. A Supplement will be published for the present month, and similar parts will be prepared without delay for the back numbers. Each Supplement will consist of 16 pages 8vo. (half the size of the scores), price 6d., and can be bought in any quantities irrespective of the scores.

THE PRIZES.

It has been suggested, that, in order to give more satisfaction to the unsuccessful candidates, the umpires should consist of three professors. There have, therefore, been associated with Mr. Edwin G. Monk, two other Gentlemen, who have kindly consented to act in this arduous duty—viz., Mr. Edward Holmes and Mr. John Hullah. These umpires have agreed to award

THE FOURTH PRIZE—"She is coming" (June), to the composition for three female voices, inscribed with the motto—

"Hail to Summer's Fairest Daughter,"

and, on opening the letter similarly inscribed, it was found to be the composition of FINLAY DUN, Esq., 41, Heriot-row, Edinburgh. It is printed in the ninth number.

The prize Compositions to "Green Leaves," "The Dream," and "The Haymakers' Song," will be awarded with the least possible delay; and it is hoped that the successful compositions will be printed, one in each of the tenth, eleventh, and twelfth numbers.

Further Prizes will not be offered until after the twelfth number, by which time it is hoped the experiment of the Supplements, containing the Separate Vocal Parts, will be fairly tested, and the present damage done to the *Part-Song Book*, by piracy, will be effectually stopped.

For the Proprietors, J. ALFRED NOVELLO.

CONTENTS OF No. I.—Price 1s.

Our Native Land, G. Reichart.—Cricketer's Song, G. A. Macfarren.—Boating Song, E. G. Monk.

CONTENTS OF No. II.—Price 1s.

Song of the Railroad, G. A. Macfarren.—Canzonet, Thomas Morley.—Quartet, Peter Winter.

CONTENTS OF No. III.—Price 1s.

The Wreath, Jules Benedict.—The Countryman's Song, Edward F. Rimbault.—The Students' Greeting, F. W. Berner.

CONTENTS OF No. IV.—Price 1s.

Lily, sweet lily, E. G. Monk.—Integer Vitæ, F. Fleming.—Shakspeare Songs—No. 1, Orpheus with his lute, G. A. Macfarren.

CONTENTS OF No. V.—Price 1s.

Harvest Song (Prize the First), Walter Cecil Macfarren.—Part-Song, John Douland.—Fisherman's Song, E. F. Rimbault.—Part-Song, John Douland.

CONTENTS OF No. VI.—Price 1s.

All among the Barley (Prize the second), Elizabeth Stirling. Shakspeare Songs—No. 2. When Icicles hang by the wall, G. A. Macfarren.

CONTENTS OF No. VII.—Price 1s.

An Emigrant's Song (Prize the third), Walter Cecil Macfarren. The Shepherd's Song, ... Thomas Brewer. The Pedlar's Song, ... John Douland.

CONTENTS OF No. VIII.—Price 1s.

The Fairies' Song, ... Sir Henry R. Bishop.

CONTENTS OF No. IX.—Price 1s.

She is coming—June (Prize the Fourth) ... Finlay Dun. A Serenade ... Mendelssohn. The Fair Flower of Northumberland ... E. F. Rimbault. O happy he who liveth ... Gastoldi.